

# Stained Glass

LEVEL  
ONE

A Quarterly Devoted to the Craft  
of Painted and Stained Glass



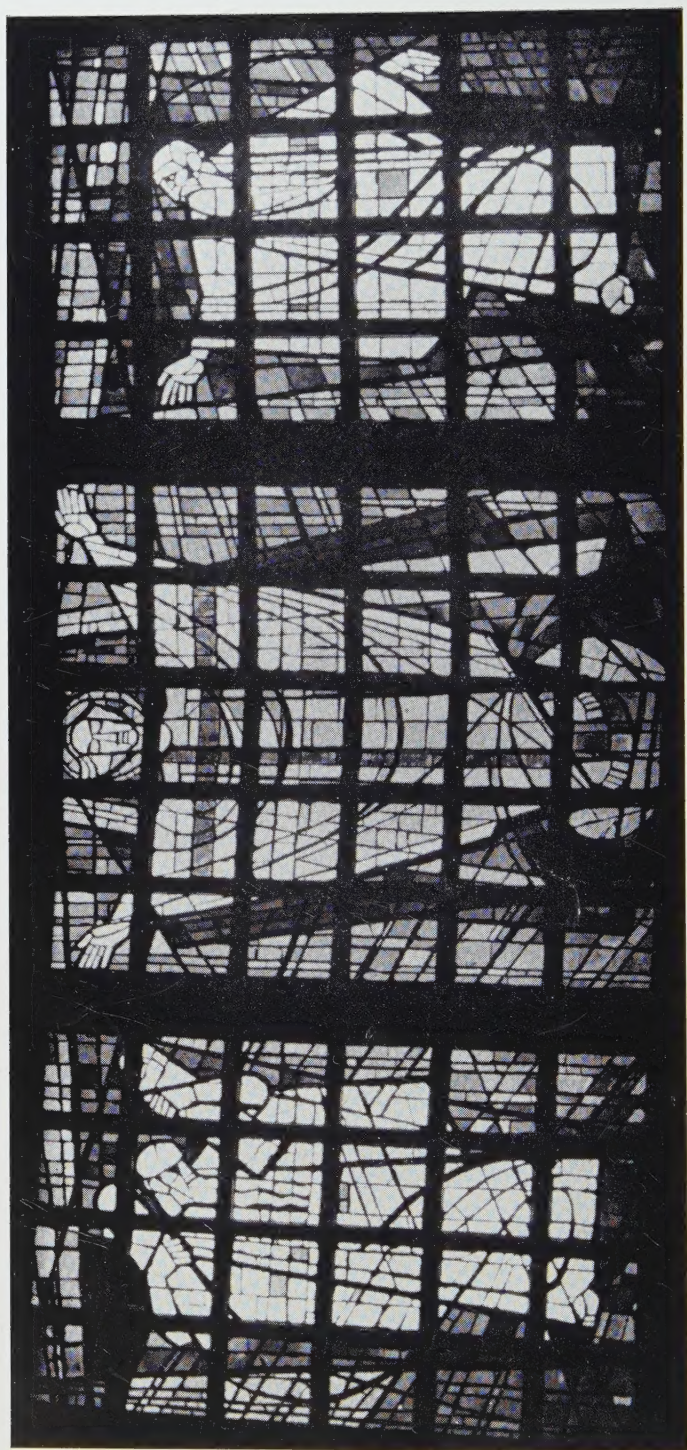
210 Series B2



If we successfully create around us an atmosphere of unity and harmony, of peace, contentment and good feeling, we create right here and now a heaven on earth; we bring into manifestation for ourselves and others the thought, given birth, when we repeat our Master's words "Thy Kingdom come, Thy will be done in earth as it is in Heaven."

HIRAM AUGUSTUS GRAVES





# STAINED GLASS

SPRING  
1957

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## President's Letter

Since time immemorial the arts created by man have had a tremendous influence upon civilization, and although great nations and empires have fallen into decay, the arts have survived and left us an indelible record of the past, both historically and artistically. These records have passed down to us the spirit of the times by means of self-expression. In these records we find a dedicated segment of the culture of each age and generation, a society of sincere humans striving to express themselves to the best of their ability.

Down through the centuries these artisans have unknowingly set a pattern for each era, so that they have been resolved into named periods or schools, through today, which we are recording as the Modern School.

As time has passed in this twentieth century, the artisans of our period are carrying on the basic traditions in all forms of art, but are possibly recording a sinister portrait of today in their achievements so far. Today, the world over, an economic equation is being written, one that is solving itself in a sort of prostitution. In all fields of endeavor, pride, sincerity, conscience and devotion are being pushed aside for the material things of life and money. How many of us can always say sincerely "I have done this to the best of my ability"? Occasionally we may be able to say that, but how many times have I heard people say "It is all I can do for the money," and still worse, "It is adequate, and besides, the average public doesn't know the difference." Why doesn't the average public know the difference? I venture to say that the "average public" during the times of Fra Angelico or Michael Angelo, and on down through the



ages, knew the difference because they were well-informed. They were well-informed because in every field of endeavor a man took pride in his work.

Today, a different philosophy permeates the atmosphere, and particularly here in America. There are still many dedicated people, but there is an ever-growing number of people in all walks of life whose efforts are not their best, but the best they think they can do with a given amount of money, and worse yet, too many whose endeavors are merely adequate for the "average public" which doesn't know the difference.

Is it because we are not setting a standard high enough for them to recognize? Is it because we are not designing stained glass to the best of our ability, but the best we can for the money, or is it that we are designing things for the dollar? The public is still interested in the best product, and many are laboring under the illusion that imported stained glass is the best. It is up to us to prove to them and to the rest of the world that American stained glass is the best to be had, artistically and mechanically. We must lift our standards to the best we know how, and constantly strive to dedicate ourselves to the advancement of our craft. It is nothing that we can do overnight, but a concentrated effort on the part of all of us can speed the day when we can enjoy both our potential pride and the dollar. Never before, since medieval days, has stained glass been such an important part of church building, nor have the opportunities in architecture of all types been so challenging with new materials and techniques. Whatever we do, let us all earnestly and devotedly do our best. Let History record us proudly!

Wilbur H. Burnham, Jr.

## Time-Savers for a Stained Glass Studio

As all of us in the stained glass industry realize, the greater percentage of cost to execute a stained glass window is in labor, due to the fact that it is one of the hand crafts. This labor is both of an artistic and of a mechanical nature. The greater the time that can be saved on the mechanics and the handling of a stained glass window, the greater is the proportionate amount of time that can be spent on the artistic endeavor of any window.

It has been our aim to find ways and means of reducing the mechanics of making a stained glass window. We are constantly on the lookout for just little ideas and thoughts that will save a few minutes of a man's time, as when all of these few minutes are added up, they constitute a great many man-hours. In our execution of stained glass windows, our own ingenuity, and in my travels here in this country and abroad, we have been able to perfect and develop many labor saving devices in the execution of stained glass windows. Some of the ideas and methods which we are presently using are from other studios, and some are our own ideas.

One small item is in the layout of the various sections of glass that is normally done on a large table; here if you will look at Figure 1 you will notice that we have stacked up on rollers the various sizes of commercially available paper that have been put on a rack so that they can be pulled right out over the long layout table and cut to the length desired. This saves a little time when getting the paper and preparing it for the full sized cartoons.



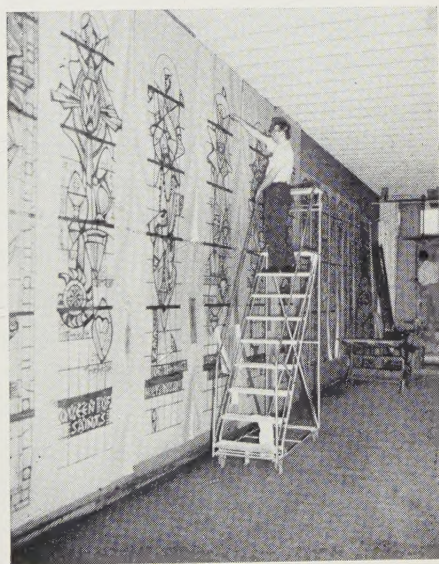


Figure 2 is a rather simple device that we have used in our full size cartooning. The paper is held onto a canvas which operates between two rollers, allowing the artist to stay at the floor and bring his drawings to him rather than going up and down a ladder or working on a flat table. This also works out to great advantage when a client comes in to view the full size drawings, as they can all be put on this roller arrangement, and as he approves one window, the top drawing can be removed bringing up the next drawing for his approval. Also, it allows the artist to work more proficiently on tall windows. This has been a great labor saver. Another labor saver, as far as full size drawings are concerned, is a Ballymore Safety Ladder, shown in Figure 3. It is easily rolled around the studio, and allows the artist to work from the top to the bottom of his full size drawing with safety.

The handling and the cutting of the glass used in the stained glass window consumes a great amount of the time involved in the execution of a window. Consequently, the systematic storage of the glass and its arrangement to the cutting tables are of vital importance. The glass is arranged in numerical order so that the glass cutter does not have to hunt and spend time looking for a certain color. The coding of the glass numerically allows him to know the exact location of the bin on one of the four walls of the cutting room. All of the glass as it comes into the studio is given a code number for the studio with a cross reference for the factory number. The colors that are used most profusely are kept convenient to the cutting table.

Another device that saves considerably on the handling of the cut glass is a movable twelve tray truck on wheels. We use a pallet which is three feet wide by four feet long. This will take care of almost the largest section that we care to

work on. As the cutter cuts the glass he lays it on the pallet, and when the entire section is cut it is put into the tray rack, and then these tray racks are moved to the tracing area and finally to the area where the glass is waxed up. These racks save space and considerable handling time.

Figure 4 shows a small truck that we have made up to handle the sections of glass after they are glazed. At the side of each glazier's bench there is a truck such as this. The glazier uses this truck to put his work on. After he fills one side of the truck up it is moved to the cementing area where the glass is cemented and put onto the other side of the truck, and then kept in the studio on the truck until the glass is actually shipped out. Keeping the glass on these trucks, again, saves handling as when the windows are taken for inspection and photographing all of the sections are in proper order, and can be put up for photographing and inspection and then back onto the truck. Many times these trucks are used when we install windows locally, as we just take these to the job site. This saves packing, and cuts breakage down to nothing.

A major labor saving device we found was in our etching process. Figure 5 shows the room in which we do our etching, and the trays that are used. Adequate ventilation has been provided by a perforated grill, which is made from Transite, which is not affected by the hydrofluoric acid fumes. This perforated Transite, which is small holes on one-half inch centers, acts as a baffle, and makes for good exhaust of fumes over the entire etching area. The trays that are inside the large container are polyethylene trays, which are manufactured by the American Agile Corporation, of Bedford, Ohio. All of the spigots, tubings, blower, funnels and beakers are also of this material. The large wooden tray, coated



on the inside with asphalt, provides a safety factor for the men doing the etching, as if any of the acid is spilled, it is contained in the tray and can be immediately flushed down with water. The main labor saver in our etching is that the acid can be left in the polyethylene trays which have covers. This means that once the trays are filled with acid that the acid can be stored in the trays and does not have to be put back into another container. You can readily see this saves both on labor and also the possibilities of an accident. Another item that we have found out on etching that is a safety factor and cuts down the fumes tremendously, is to keep the solution of hydrofluoric acid below a 38% solution. If kept around a 33% to 38% solution, the acid gives off very little fumes. Commercially the acid comes in a 55% solution.

Figure 6 shows the method in which we do our tracing. As mentioned previously, the truck with the twelve trays is moved from the cutting area to the tracing area, and the tracer then removes one tray at a time and puts it next to his tracing table on his right hand side. He then removes each piece of glass to be traced, does the tracing work on the same, and replaces it back onto the pallet until he has completed that whole pallet. He then inserts it back onto the tray in the movable rack. After he is finished with his tracing, the rack with all the traced glass is moved to the area where the glass is waxed up for final painting. The tracing tables are made so that the drawings will slide down between the rail and the front edge of the table, and also can go right around the back of the table, as the tracing table is made up to stand about four inches away from the wall. This allows long cartoons to be easily handled.

In the painting area we use an adjustable easel, which is shown in Figure 7. The illustration should be self-explana-

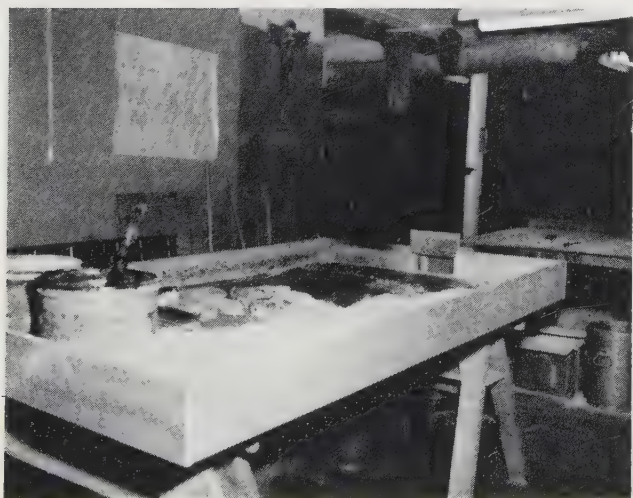


tory, as you can see the horizontal members can be moved up and down from the floor to the ceiling height, and the vertical uprights can be adjusted to any width within the limitation of the rods. The "T" bars can be removed, and various lengths of "T" bars can be inserted on either the top or the bottom of the easel. The location of the easels allow for the artist to have his full size cartoon hanging on the wall next to the easel in order to facilitate his work. Here we use very effectively an air brush, as manufactured by Paasche, which is complete with a small silent Diaphragm Air Compressor that is portable, has absolutely no overspray which is hazardous. The compressor is made specifically for the air brush, safeguarding against either too high a pressure or too low a pressure, which might cause overspray and many fumes in the painting area. Another item which helps the artist is a small four wheeled cart with three shelves and drawers on which the artist can keep all his own particular brushes, tools and supplies. He can roll this cart to any one of the easels he might be working on, and still have all of his tools and implements at hand.

Another small device that we found out to be very handy in the painting area, and saving a considerable amount of time hand grinding, is a small Ball Mill, as manufactured by the U. S. Stoneware Company, of Akron, Ohio. Here the artist can grind all of his own pigments, and let it do his work while he is doing other painting. We normally let the Ball Mill operate over night, in order to obtain very fine grinding of our matting material.

After the painting is completed all of the glass is put onto Merinite plates which fit a truck with twelve trays. This is moved over to an electric kiln, which will hold twelve trays thirty inches by thirty-five inches, allowing us to fire approxi-





mately eighty square feet at one time. We use a kiln as manufactured by Sermax Corporation, of Milwaukee, which is electric and contains a circulating fan on the interior of the kiln that keeps the air in constant motion, thus maintaining an even temperature throughout the kiln. It is controlled by a Sim-Ply-Trol as manufactured by the Assembly Products, Inc., of Chesterland, Ohio. This control automatically regulates the maximum temperature, and the blower, thus allowing us to fire all of our glass over night, and having it ready for glazing in the morning. The Merinite trays which we use are self contained in themselves, and are manufactured by the Johns-Manville Company. The only thing that we do to the Merinite trays is to coat them with kiln wash, in order to prevent the plates from marking the glass. After the glass has been fired, it again goes back onto the original pallet that the glass cutter used for cutting, and is put into the twelve tray truck and moved to the glazing area.

A small simple device to help the glazier is a suspended outlet box, hanging from the ceiling by means of BX, which allows him to plug in his electric soldering iron. This gives him full freedom over his entire glazing bench. Again, this small gadget saves a few minutes of the glazier's time, because he doesn't have to keep untangling his soldering iron cord, or have it snarled with other utensils on his bench. A small on and off switch in the cord allows him to control his iron to the proper heat.

On the cementing table, we always had trouble with the sawdust going on the floor, which meant that we had to keep sweeping it up. Consequently, we put edges up around the cementing table, with the one edge that the cementer works against hinged so that it can be let down to slide the glass

panels on and off of his bench. But, the main idea of the sides is to contain the sawdust, and then at the end of the bench, you will notice on Figure 8, there is a small chute into which he can sweep the used sawdust, and this is carried away by means of a blower system.

There are many more small devices to save labor, such as the use of an electric glue pot commonly used in a cabinet shop to keep the wax for waxing up the glass melted, a hand-nib for cutting flat and round reinforcement bars, etc. However, I would like to see some other member expand on this. Perhaps some other members of the Association can help, not only our editor, Norbert Graves, but also the American stained glass industry by explaining and putting forth in this Bulletin to the membership, techniques, processes and labor saving devices you have developed through your experience in this romantic craft.

OTTO C. WINTERICH



# Transfiguration Window

## Frontispiece

The Conrad Schmitt Studios of Milwaukee are represented in this issue with a large slab glass in cement window depicting the Transfiguration of our Lord. The window, in seventy-eight sections of slab glass, was designed by Peter Recker of the Schmitt Studios. It is obvious that three large openings, divided into square panels, presented quite a challenge in regard to the subject matter chosen for representation. We feel that a happy solution has been the result of the challenge, and only regret that we cannot present this window in full color.

We have felt for a long time that black and white illustration can give a fairly acceptable facsimile of leaded glass—at least the lines of design are apparent. Slab glass is another matter. The lines of design exist not only in *line* but in color, thus we are defeated by reproduction in black and white.

We sincerely hope that in the future we will be in a position to reproduce work in full color.

## From Maui to Mainz (A Modern Day Pilgrimage)

*(Continued)*

*We present the concluding portion of Erica Karawina-Hsiao's article on her stained glass pilgrimage.*

Next I went to STRASSBOURG. I knew the cathedral to be interesting and even beautiful, but of the glass I knew nothing. It actually has some interesting windows, made after the style of the French windows. The altar window, for instance, has still three very good figures below, and a dove on the top. The colors remind me strongly of the Ascension window at Le Mans, and it is of course entirely possible that the same artists were at work here. The later windows are so different in color that they strike me as somewhat gaudy.

Some nice fourteenth century windows have beautiful, very elongated canopies with single figures. There is also a window (east aisle) with a curious design of angels upside down.

The large south rose is completely cool in color, reminiscent of contemporary palettes with mostly whites, greens and golds, and a blue band, but almost no rubies. It holds together very well. Personally, I like the window east of the altar. It contains a very large, boldly drawn figure of St. Christopher.

From here I crossed over to ULM on my way to Augsburg.

Here in Ulm, the glass was almost totally destroyed. Great taste was employed in the restoration. All the aisle windows (very tall single lancet affairs) have been filled

not with the usual cheap cathedral glass, but with small rectangles of regular tinted antique glass, beautifully shaded, but with no paint. The windows are alternating in their whole tonality. For instance, one lancet is filled with light golds of varying hues, and another one with smoky greys, while the next one consists of warm whites, and so on.

Some of the windows have lovely fragments inserted, and the total is very good indeed. This procedure seems to be the general tendency where most of the glass has been destroyed.

At AUGSBURG I was somewhat puzzled. The archaic drawing of the Prophet windows is of course superb, but what I cannot understand is why these same Prophet windows looked so thin and flat. Could it be that restoration has again done that? I came away with all these questions, and somewhat disappointed.

On May 16th I got to MUNICH where I noticed even more bomb damage. In the cathedral are photographs taken after the bombings of 1945. The roof of this great church was gone entirely. The interior was left a shambles, and in the foreground I noticed the great fallen crucifix with the Corpus Christi prone. But as I looked at the reconstructed church with its many very tall lancet windows filled with simple white glass, and the interior all washed with white, I found it astounding how a medieval church can look so "modern". Even the three restored 16th century windows in the choir look quite stunning in this pure white setting. I wouldn't have believed it, because I usually do not care for glass of this type. And opposite, over the organ, a just completed contemporary window looks simply beautiful. The pulpit, too, is completely new, of cement construction and covered with a decorative band running all around the



spiral stair. The decorative band consists of brilliantly colored enamel plaques in a semi-abstract pattern. The work is still underway, but advanced enough to tell that this is going to be a very beautifully co-ordinated place of worship, possibly even an improvement over the old one. Certainly this church rose like a phoenix. This is happening all over Germany, in fact all over Europe. The churches are filled too, and one actually gets the feeling that here are a people purged.

While resting there in the still unfinished cathedral I mused: On the one hand it was American money which helped to rebuild what Allied bombs destroyed—on the other hand it was the purged and humbled spirit of the artists which restored the shattered cathedrals. With immaculate taste they have grafted the new upon the old, in some instances so skillfully that, although many centuries apart, the new edifice combines with the old one as harmoniously as two varied notes, the one enriching the other.

Munich has naturally many historically interesting houses of worship, but like most of them in southern Germany they are very baroque, and do not interest me too much. I was soon tiring of their ornateness.

St. Matthew's, a newly-completed Protestant church, is very interesting architecturally. It is built in a free form, very large, and has an enormously high tower topped with a huge angel constructed of sheet copper. The interior, very elegant with soft colors and very comfortable seats, is perhaps a little bit too much like a theatre. A colossal mural of inlaid marble in a starkly simple design of three bare crosses (at angles to each other) forms a concave screen behind the altar. What a pity there's no stained glass here whatsoever, only clear fenestration of enormous size. The

glass in the windows is by no means temporary, for it is of very good quality. I am quite sure that there never will be any stained glass here, because if the architect wanted it, he would have made provisions for it in his design, for that seems to be the tendency nowadays.

May 26th, and I was on my way to NUERNBERG. This city, once a Nazi stronghold, naturally suffered very much. Everything was still in ruins. Some of the churches were locked, with windows boarded, and others were surrounded with scaffolding. I was astonished because the war was over so very long ago. I really didn't expect to see so many scars. But even here the reconstruction is in full swing. Only a few of the very old houses remained, and very modern and also beautiful buildings are beginning to fill the gaps.

The glass at St. Lorenz has not been restored as yet—perhaps it never will be. At the Germanic Museum I was delighted to come upon a darkened room filled with small panels of glass from various places. There were three fourteenth century fragments from Muenster in Westphalia. One, a figure of St. Mauritius, is quite simple and charming. A fifteenth century fragment, and a very lovely fourteenth century Rhenish Madonna. (I'm giving them in the order in which they were arranged.) Also five panels from a choir window of "St. Michael's in Styria" between the twelfth and and thirteenth centuries have great dignity. Three rondels (thirteenth century), and unmistakably French, have the beautiful blues of that time. Four quite large fragments from Wiener-Neustadt are good and rich in color, and have very spontaneous drawing. One Madonna and Child is full of grace, and all four panels are about middle or late fourteenth century. (There were no dates given on any of them—this is merely my conjecture.)

In FRANKFURT it was the same story. Nearly everything of the old city has been destroyed. Here too remarkable reconstruction is under way wherever one looks. Very modern buildings have been skillfully inserted so that the few really old ones look like rare jewels, and yet the new ones are also very beautiful. Everything is very artistic and harmonious as well.

I was told that after the bombing a great effort was made to transport all the rubble some place outside the city where machines ground it to bits, practically pulverizing it. This material was then pressed into construction blocks of quite a nice proportion and texture as well. The old buildings are now within the new. Aside from the economic aspect this has in itself also an æsthetic side. I noticed that the people feel very deeply about it.

In the cathedral, where it would cost a fortune to replace those acres of stained glass (I don't know how good it was anyway) a very good job has been done with simple modern leading of rather inexpensive fluted and stippled glass in geometric patterns.

This new Frankfurt is full of surprises. At every turn I saw something new, and beautiful as well. Like Munich, it has quite many mosaics, only here they are in such unexpected places, as on apartment houses as well as private houses. Just anywhere it seems. Sgraffito too, is very popular. I noticed it mostly on housing projects, done on cement, and the lines filled with either black or color; it reminded strongly of regional peasant architecture.

Stained glass also is quite in evidence. It was used very effectively on a corner staircase of an insurance building. The stairway formed a corner four stories high, with the stained glass in small panels only here and there. This effec-

tive corner is the only decorative feature of the building. Quite nearby I saw stained glass used in a similar way on a glass "bridge" connecting two buildings.

Frankfurt has no less than six modern churches, completed recently, all of them interesting, and some of them very beautiful. They all make good use of stained glass in one way or another. There is a veritable renaissance which is a joy to see. Here is ample proof, too, that German architects are not in the least bit afraid to employ this medium.

In DARMSTADT I went to the Mittinger Glas-Huette. This was very interesting. They make mosaics there too. Here I met the young and gifted artist Helmuth Landers, who works in both stained glass and mosaic. He had just completed a mosaic on an apartment house, and was already working on another one, a wall of huge dimensions for a gymnasium.

In DUESSELDORF I saw the Rohms Kirche unfortunately only from the outside. It is of a most unusual shape, resembling a beehive with tiny apertures. I felt chagrined to find it locked, and no one in sight.

In ESSEN I had another disappointment. Knowing that I had the right town, the right street and the correct name of the church, I sat there in my car staring at the ordinary little red brick church. I finally gathered enough courage to ask some passing strangers, a middle-aged couple, where I could find the famous glass and steel church of the twenties. They hesitated. Then they looked at each other with amazement, and I could see tears well up in the woman's eyes. The man finally said: "It stood right here—but it was absolutely leveled to the ground." Without another word they walked away, crossed the street diagonally and disappeared into a little house. To see this beautiful church which was



made entirely of stained glass with a steel frame as support, was my only reason for making this roundabout trip.

Still somewhat stunned and slowly cruising around, I came upon the new Engelbert church, which has an enormous screen of stained glass in the choir. The screen is curved, and runs from floor to roof (48 feet high and 34 feet wide), in an all-over pattern looking like a huge transparent tapestry. At least I had not come to Essen for nothing.

In HERNE in the Ruhr I found a railroad station with a large stained glass mural celebrating the industrial scene.

June 1st. MUENSTER. This whole dreary trip through the smoggy Ruhr (and it is a dreary day besides) was worth it to see the Antonius Kirche by Dominicus Boehm.

The window of the angels especially is very charming. Here he used strong primary colors, extremely simple design and surprisingly large pieces of glass. The total effect is superb. This is a western window and gets an unobstructed afternoon sun. On either side of the choir are long and slender triple lancets with very cool colors predominating, like blue-greens, greys with some golds and horizontal whites, but only the smallest bits of ruby.

From here my journey continued to SCHWEINFURT by way of Fulda. Not from choice, but because of endless detours. I was now very close to the Russian sector, and I had to watch my way, lest I end up over there. The roads hereabouts were almost impassable. The winter's severe frost had torn them open and made them buckle.

Completely exhausted, I finally got to the little town of FULDA, with its narrow winding streets, where I had parked and lost my car. I spent several hours looking for it, but when I could walk no more I went to the police. Soon the whole force was searching for my car, thinking that it

might be stolen. The chief had told me that American G.I.s had stolen 1,100 cars in one year in Munich alone. Now I was really worried. Everything was in that car, passport, carnet de passage, insurance and other personal papers, jewelry and traveler's checks as well.

Two American M.P.'s also had joined the search. It took quite some time until they found my car, but when they did, everybody rejoiced, including the chief who shouted: "See you in Hawaii."

St. Kilian's church in SCHWEINFURT has also a superb screen of glass created by Georg Meisterman. It is simply enormous and beautiful beyond words. The colors are very restrained, but the movement of the design is exuberant. Whites of different qualities are predominant, contrasted with strange and muted smokies. The full colors are really accents of which there are only a few, mostly golds, five pieces of ruby, two of azure and two of deep blue. Like dew drops, falling gently, five rubies for the blood of Christ, and golden ones for the Holy Ghost and many pure white ones for the great universal Spirit which is God.

Again a surprise, still near Schweinfurt. St. Joseph's in Obendorf is a very large, very beautiful contemporary church with a wall of stained glass running along one side of the nave. Design by Ludwig Martin. It has a background of milky white, with only the color accents in antique glass. A superb fresco over the altar depicts the Apocalypse in brilliant colors. The fresco on the wall continues this theme on the ceiling. The artist is Prof. Franz Nagel.

Once more to Munich where the little Citroen gets a checkup before it sets out for Vienna. (In Germany I found agents for Citroen only in Cologne, Frankfurt and Munich. Even to get a grease job done was sometimes difficult, for

the Germans didn't know this car.)

Passing through Salzburg I encountered a snow flurry on June 2nd, but aside from that, this has been the longest spring of my life, and I loved every moment of it. It was spring when I left Taipei where the azaleas were blooming on Grass Mountain. Spring in Rome, spring in Paris and the French countryside smothered with apple blossoms. Driving eastward I was greeted again by spring. In Germany and all the way over into Austria I saw lilacs everywhere, but along the Rhein the lilac was already in full bloom.

In VIENNA the Linden trees were just beginning to flower. This was during the "Festwochen" when the theme everywhere was "Eine Stadt stellt sich vor"—"A city presents itself." This is quite a gay city, but naturally not as gay as Vienna used to be. I went to museums, heard music, and saw art shows, but of stained glass I saw relatively little. I drove to nearby Heiligen Kreuz of course, and I duly admired the famous grisaille windows, but aside from that there is no really early glass preserved here.

The surprises always make a trip more worthwhile. At the Automobile Club I had just remarked to someone that Austria had not caught up with the renaissance in glass, when only minutes later I passed a new building with dust and the smell of plaster still issuing from it. I was on my way to the Ruprechtskirche, Vienna's oldest church, when my left eye caught the sight of many jeweled colors, and to my amazement I discovered a creation by Prof. Carl Unger.

This enormous curved window follows a wide spiral stairway to another floor. The building is the new Central Savings Bank of Vienna. As Prof. Unger explained, the function of the window is to cover a rather ugly narrow court and lend a decorative note to the central hall as well. It is

indeed a superb piece of decoration. He admitted that it had only just been installed, adding with a smile: "You must have a nose for such things since it has not been publicized as yet." Indeed I have a nose for such things. He called the window purely an experiment, explaining that he combined stained glass with plastic, but how this was done he was obviously not in a mood to divulge.

As to be expected, the cathedral in GRAZ has not much interesting glass, and is entirely baroque, and I was frankly tired of baroque churches by now. The only bright note to me was the fresco of an enormous St. Christopher who looks like an old Zigeuner.

A joy to see was the Herz-Marienkirch am Munzgraben. This barely completed Dominican church is very plain on the outside. Rebuilt from the old bricks, it has a nice texture. A most beautiful and large bronze angel is poised on the tower. The most astonishing thing to me was to see the organ pipes on the facade, on the outside, that is. This is most unusual, and I was ever so curious to find out how this works but there was no one around to ask.

Within, there are stunning sandstone sculptures for the stations of the cross and eight very small but interesting stained glass windows.

When I left Graz on June 11th, I realized there was not much time. I was due in ROME on June 20th, where Sidney's plane arrived from the Far East. I hurried over the Austrian Alps (as much as that is possible with a two cylinder car) via Klagenfurt and Undine toward Venice, Ravenna, Arezzo, Assisi and finally Rome, all the while looking at mosaics, frescoes, ceramics, paintings and sculptures, but very little stained glass.

Together we had a swing through southern Italy, and



finally up through France again, stopping at VENCE to admire Matisse's little chapel. Here everything is well integrated as the result of one man's planning. The window on the west side has great charm, but I do not care especially for the other two. They are not interesting enough in their regularity. Everything else is very beautiful and perfect.

From here the little car took us bag and baggage up the plateau d'ASSY to Father Couturier's church at the foot of Mont Blanc.

The idea of many great artists bringing their work together to adorn one church is splendid, but unfortunately this was not a concerted effort; instead each artist tootled his own horn. Each individual work is admirable but the total effect lacks harmony. To my mind the Couturier window is the best one in the group.

From the mosaic by Leger to the tapestry by Lurcat and windows by Rouault, Braque, Bazaine and all the others, there is no orchestration. In the case of Rouault, it is amusing to note that first he makes paintings after the manner of windows, and now windows are made after his paintings. With this I have really no quarrel except with the still life as in one of the windows. No matter how good the original painting, this is not especially good stained glass, and it is not the fault of the Atelier Bony either. A still life, in this case a vase with flowers, is not good design for a window. It is as simple as that.

I'm still grieving about having missed Le Corbusier's chapel at Ronchamp when we were quite near. This comes from sitting on Formosa all this time. Looking at a picture of the chapel I cannot help but wonder why he didn't design all the little apertures and windows in free form. Well, not having seen it I cannot speak about it. But it looks mighty

interesting.

We saw another new church at POUZIN though. It too has a stunning wall of Dalles de Verre set into cement. At last we found the old Loire Glass Works too. This took some doing. Besides antique sheet glass, this is where the Dalles de Verre are made. We were told that because of its thickness, each "Dalle" or tile requires five days for cooling.

After a few refreshing days in Paris we set out for Dunkirk, where a ferry took us and our car to Dover.

To my dismay, I lost my notes on England, but since this is getting much too long anyway, it may be just as well. I remember distinctly that we arrived at Dover on June 15th.

Our itinerary in England was: Dover, Canterbury, Cambridge, Lincoln, York. From here over to Hereford and Tewkesbury (carefully skirting industrial centers), on to Oxford and London.

From London to Plymouth (Marine Station and Lab., Sidney's interest). We naturally saw Exeter on the way. Returning we went by way of Salisbury, Winchester, Wells, and back to Dover.

We really saw a good cross section of lovely, lacey old English glass, but the highlight for me was the remarkable exhibition of six windows for the nave of Coventry Cathedral in the Victoria and Albert Museum in London. To begin with, their unusual arrangement at an obtuse angle with the intervening walls should be very interesting, provided they reflect somewhat on the abutting walls. I would certainly like to see them in situ.

The Coventry windows, designed by Geoffrey Clarke, Lawrence Lee and Keith New, are simply enormous, their height being seventy feet. Another interesting fact is their color arrangement. Each window is of a definite and sym-

bolic color combination, with each color represented twice, by two opposite windows that is, one on the spiritual or "God side," the other on the earthly or "Man side." This color symbolism is well thought out indeed, and with designs suitably semi-abstract.

Here then, is a good example of collaboration between architect and artists, the result being very rich and harmonious. In the exhibition, the windows seemed a bit on the dark side, but this may have been entirely due to artificial lighting. One thing is certain—they are bound to look very different in the cathedral. Even better, I should think. At any rate, to me this glass was the most exciting thing in England.

From London we hurried back to Paris and turned in the little car in barely enough time to catch our plane for home.

Besides churches I saw of course other public buildings of note, museums, art exhibits and whatever else there was of interest along my route.

After viewing so much contemporary European art, one naturally draws comparisons. To me it seemed that academic art today, whether seen in Tokyo, Paris, London or New York, has now more or less the same style, or rather, styles. There are always just about the same proportions of realistic, semi-abstract and abstract works. This goes for stained glass too. I finally came to this conclusion:

- 1) *We in the United States are certainly able to produce stained glass windows that are artistically on the same high level as the European ones.*
- 2) *Financially we are at a disadvantage because of our higher living standard, but since there is such an enormous building boom in our own country, the European competition should not be of such importance (for the following reasons)*

3) *I believe that the time for memorial windows is almost past. The use of stained glass rests now largely with the architect.*

Instead of fighting the importation of foreign windows, we would do well to arouse the interest of our architects instead. As things stand now, with contemporary architecture, it is up to the architect to include stained glass, mosaic, fresco, sculpture or whatever other form of art is suitable, so that it becomes not only an integral part of the building, but also part of the total building fund. This was obviously the case with most of the new European churches.

Furthermore, if the architects really become as interested as they ought to be (indications are that they will) this would automatically exclude the foreign markets who rely chiefly on sales for individual memorial windows.

Finally, a complete change of attitude as regards the medium itself is necessary. We in the profession are so steeped in the idea of merely making windows, that it is sometimes difficult to feel this medium as a construction material instead.

ERICA KARAWINA-HSIAO



## Committee Reports

### Report on New Orleans Meeting

At the 1956 Convention, your chairman requested that the Executive Committee appoint Henry Lee Willet from the east, and Fred P. Oppliger from the middle west to serve with him on the Apprentice Training Committee because of forthcoming conferences between the Stained Glass Association of America and the National Joint Apprenticeship Committee for Glaziers and Glassworkers.

The committee of three members of the Stained Glass Association of America met in New Orleans from April 11th to 13th with three members of the Brotherhood, namely Eugene Kelley of New York City, Max Siek of Cleveland, Ohio, and Charles Washbourne of Los Angeles, California, to discuss the advisability of joining forces with the larger group.

The meeting of the three members of the Association and the three members of the Brotherhood preceded the meeting with the larger group, and it was felt that our participation with them would give broader contacts, as well as furnishing a clearing house for contacting various territories nationally, which contacts we do not have at the present time within our Stained Glass Association of America.

The larger group expressed the fact that we could help them in giving them the experience of our Apprenticeship program, which has been in effect since 1945, and as one employer member of the larger group expressed it: "The stained glass artists and craftsmen will 'lend prestige' to our group."

Later, in the meeting, we were unanimously received into the larger organization with the understanding that we would retain autonomy as to the control of our own apprenticeship standards. In other words, the National Joint Apprenticeship Committee of the Stained Glass Association would continue to function, but would be associated with the larger group and would endeavor to have annual or semi-annual meetings at the same time and in the same location as the larger group, so that the stained glass group would be represented at the larger meeting.

After we were voted in, a meeting of the revived National Joint Apprenticeship Committee of the Stained Glass Association was held. I was elected chairman, and Eugene Kelley secretary, pro tem., it being understood that the representatives of the Brotherhood would be confirmed by Mr. Raftery's office in Lafayette, Indiana.

During the session, probable revisions of the apprenticeship standards for stained glass were discussed in a meeting at which the parent group was represented, it being understood that action was being taken to bring about these revisions according to regular procedure.

HAROLD W. CUMMINGS, *Chairman*

## Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

### FOR FULL MEMBERSHIP

Mr. Angel Sanchez Ahedo, Las Escalerilla, S.A., Guatemala 24, Mexico. Sponsored by Mr. Ramon Montana.

OTTO C. WINTERICH, *Chairman*

## Notes and Comment

### Sun Valley Serenade

By this time all of our members and friends have received the complete and excellent material Bernard Gruenke has sent out on the 1957 Convention at Sun Valley, Idaho. Mr. Gruenke has worked hard and long on this Convention, and we hope that our members and friends will give him a pat on the back for his endeavor. The Convention promises to be a grand success, and much of its success will be due to Mr. Gruenke's many hours of poring over schedules and rates, times and dates.

### We Thank You

For the first time in six years, we did not receive a single copy of the "Bulletin" from the Post Office marked "postage due: 4¢," due to changes of address or refusal. This phenomenon commenced with the mailing of the Autumn 1956 issue, and has continued through the mailing of the Winter 1956-1957 issue. Please, friends, make this three in a row. Send us your changes of address soon, as the second class mailing rate does not provide for automatic forwarding of the magazine.

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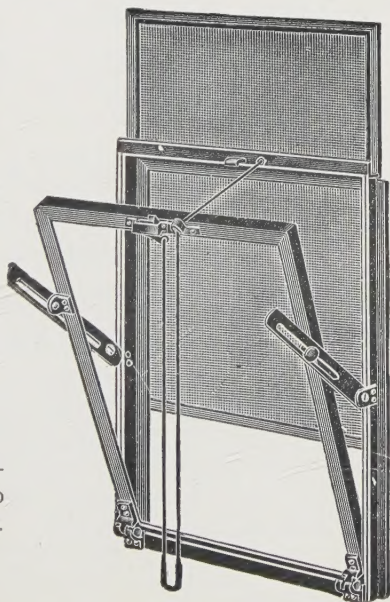
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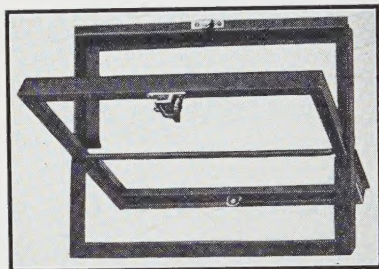
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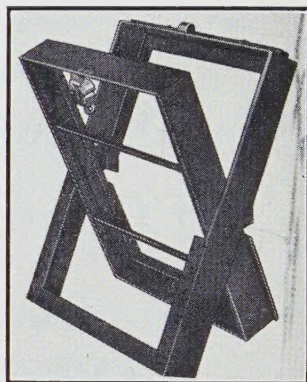
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